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TEATIME TERRORS
Image of the Fendahl revisited

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DOCTOR WHO

MAGAZINE

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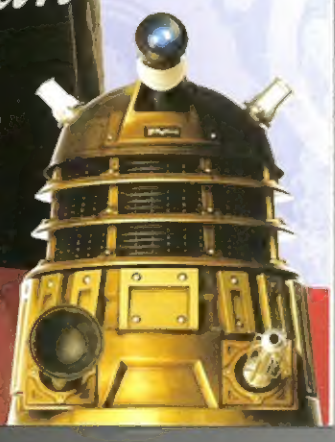
Up to SCRATCH?

Doctor Who Meets Scratchman

DWM unearths the legendary lost movie... written by Tom Baker himself!

PLUS!

DALEKS INVADE MANHATTAN!
Stateside secrets from new series writer Helen Raynor...



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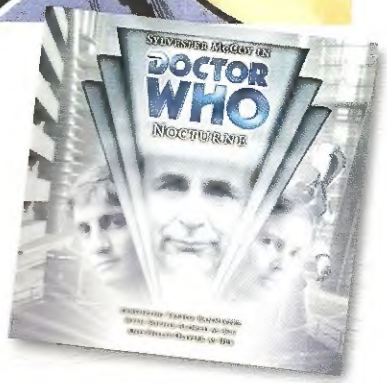

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PULL TO OPEN

DOCTOR·WHO MAGAZINE

NEW OLD *DOCTOR WHO*. YOU DON'T GET MUCH OF that to the pound these days, do you? We're so spoilt by the new series, it's TV spinoffs, books, comic strips (three of 'em!), duvet covers and the exciting new... actually, turn over the page for that one, readers – that there hardly seems a moment spare to look back over the first 26 groundbreaking years of our favourite programme. And we at **DWM** do tend to get it in the neck from some of you for our perceived bias towards the current number one drama on British TV. Well it isn't perceived – it's really there. For reasons I've gone over a ton of times before and won't bore you with again. But that doesn't mean we don't still adore the old series just as much as we ever did. Just look at our last *Special Edition*!

One of the things we've always relished about *Doctor Who* are its mysteries, those tantalising gaps between all the carefully documented facts and figures we've built up over 40-odd years. Who was cast (and sacked) as Sarah Jane before the lovely Lis Sladen came along? What was Polly's surname? And what is a Waking Ally anyway? One of our very favourite gaps has long been the proposed 1970s *Doctor Who* feature film. It was mentioned in countless interviews by its creators, but our knowledge of it always seemed to boil down to 'Vincent Price and some scarecrows. Possibly'.

So when we heard that a copy of the script – yes, a full script! – for *Doctor Who Meets Scratchman* was part of the paperwork of late producer John Nathan-Turner, donated to the British Film Institute last year, we were ridiculously excited. Cos it's new old *Doctor Who*, kids! And new old Tom Baker *Doctor Who* no less. A cry of "get thee to the BFI!" rang from Panini Towers within seconds.

So, 30 years on, you can read, for the first time ever, the full story of this lost chapter of *Who* history. And, as you'd expect from a script by Tom himself, it's absolutely barking. Plus it gives us an excuse for our first 'classic series' cover in over two years. Who says we don't appreciate our heritage...?

Clay

EDITOR CLAYTON HICKMAN
DEPUTY EDITOR TOM SPILSBURY
DESIGN STUART MANNING

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

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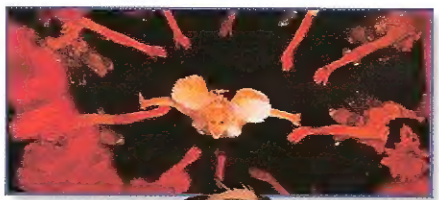
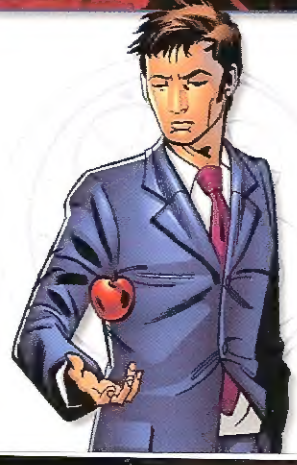
UP TO SCRATCH? LET'S SEE...

14 In a **DWM** exclusive, we finally lift the veil on Tom Baker's unmade 1970s *Doctor Who* movie! With a full synopsis of the story, and a comprehensive behind-the-scenes look at the problems the film faced in moving from script to reality, this movie mystery is solved at last!





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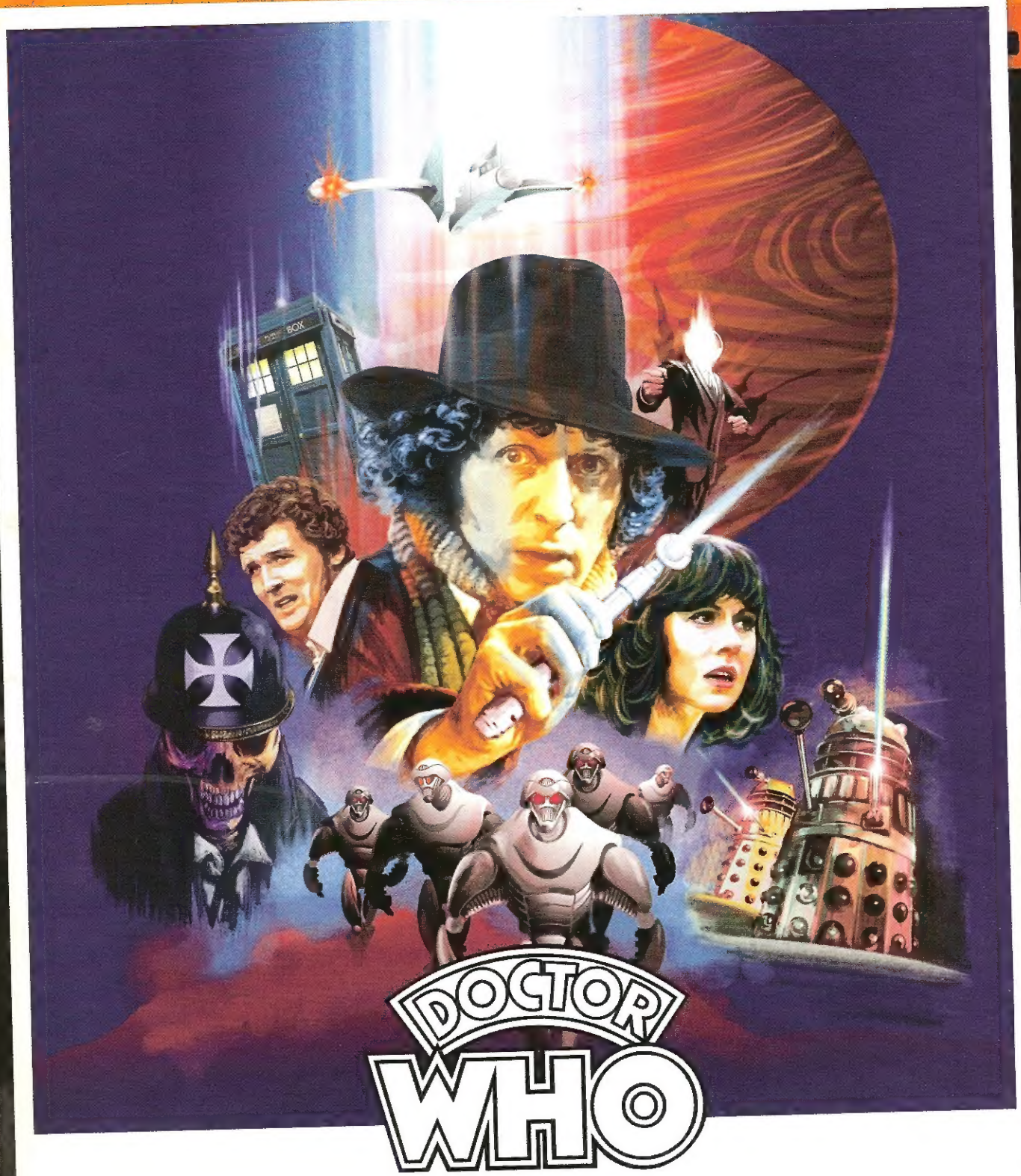
DOCTOR
WHO
MEETS
SCRATCHMAN
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TOM BAKER VINCENT PRICE ELISABETH SLADEN IAN MARTER
SCREENPLAY BY IAN MARTER & JAMES HILL STORY BY IAN MARTER & TOM BAKER
PRODUCED AND DIRECTED BY JAMES HILL BASED UPON THE B.B.C. TV SERIES A UNIVERSAL RELEASE
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FILM FOUR!

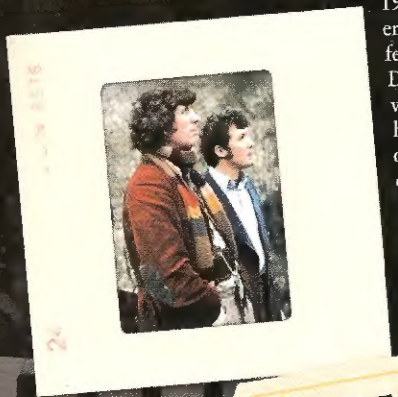
THE UNTOLD STORY OF THE 'SCRATCHMAN' MOVIE

DWM finally uncovers the truth behind one of *Doctor Who*'s greatest mysteries – an unmade feature film written by the Doctor himself...

Words by **ANDREW PIXLEY** Illustrations by **BRIAN WILLIAMSON**

"Shall I tell you about it? Would you like to hear the story of it?"

Enthusiastic cheers of delight rang around the room as Ian Marter responded to a question about *Doctor Who Meets Scratchman*, the movie outline he and his co-star Tom Baker had nurtured for five years. The place: the Who 1 convention in Los Angeles. The date: 1 March 1980. And from then on, the unrealised project was relegated to the appendices and footnotes of *Doctor Who*'s history. Since the first public announcement of the project 30 years ago, all that has been available to us are tantalising fragments, bits and pieces which only offer a fraction of the whole story. Those involved have sadly passed on or lost documentation of the mooted movie, so until a complete script surfaced last year in the extensive paperwork owned by the late producer John Nathan-Turner, we only had whispers and memories. Since the notion grew out of the mid-1970s 'gothic horror' era of the show and featured the Fourth Doctor's encounter with the devil himself in the form of 'Scratchman', did this mean British cinemagoers missed out on something dark and dangerous, or then again, did the involvement of walking scarecrows drag it more into the sphere of Children's Film Foundation fantasy?



The story of *Scratchman* began at the BBC Rehearsal Rooms in Acton around late 1974. Tom Baker and Ian Marter had joined *Doctor Who* – to play the Fourth Doctor and companion Harry Sullivan respectively – that April. Quickly they formed a strong bond with Elisabeth Sladen, then completing her first year as journalist Sarah Jane Smith. The regular trio spent much time discussing their characters as the new Doctor's adventures unfolded that autumn, as yet unseen by viewers of BBC1. In particular, they wanted a working dynamic between the Doctor, Harry and Sarah which allowed for humour, but not at the expense of the time travellers' believability. Lines were rewritten, bits of business added by consent... but not enough to quench the creative thirst of the cast.

"THE PRODUCTION OFFICE HATED IT, BUT I THOUGHT IT WAS MARVELLOUS!" **Tom Baker**

"This is the authentic 'true story' version," Marter told his American audience in 1980. "Some point early on when we were doing the show, there were times when even Tom wasn't needed so in rehearsals, so he and I used to sometimes go and do *The Times* crossword puzzle. We never used to complete more than about three clues because we could never do it. And one day we were doing this and Tom suddenly said, 'I'm fed up with this. Why don't we write a story to do on the series?' And he had a lovely idea for one, and we talked about it and we just scribbled half a page of notes about the story – a sort of very rough outline. And we showed it – in a vague sort of way – to the script department, but they were, as always, very busy with the season they had already planned. They didn't really have time to take a good look at it, and we didn't get very much feedback from that."

As Baker later commented more forthrightly, "The production office saw it and hated it, but I thought it was marvellous." As Baker later recalled of the outline in the 1986 **DWM** *Winter Special*, "Ian Marter devised the story with me... The plot involved this malignant creature called the Scratchman – which is a name for the Devil – who loved causing trouble, revelling in chaos and destructions of all kinds and on all scales. It involved scarecrows coming to life; it was very frightening but had a lot of humour as well." Years later, he described the adventure as "basically a horror story about some scarecrows who came to life and began to terrorise a small community."

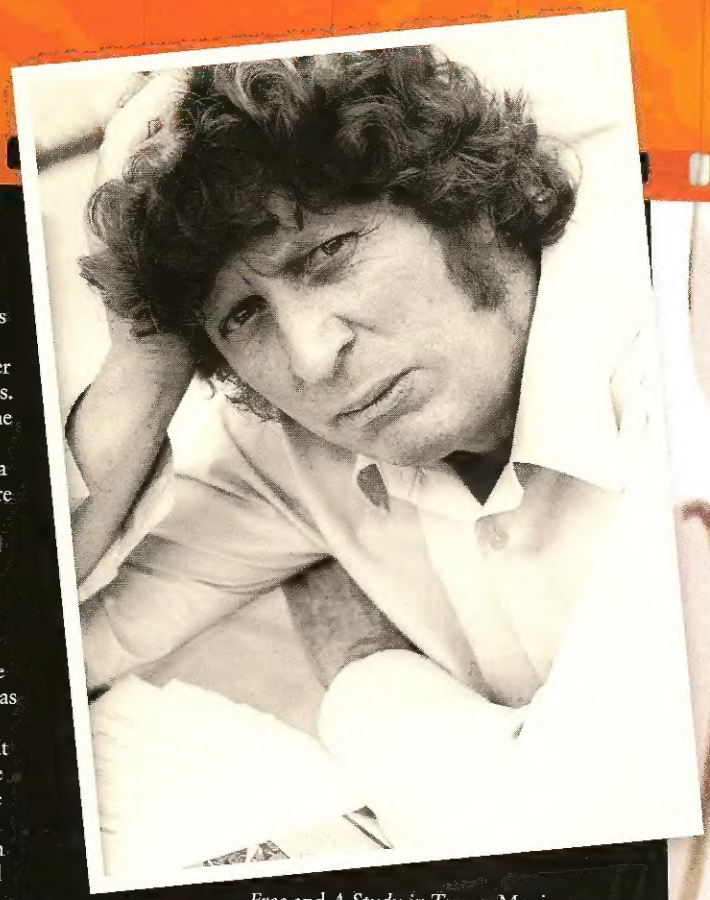
Exactly how detailed the notion was at this point we may never know. Presumably the narrative was offered to script editor Robert Holmes who would have been frantically editing *Terror of* ▶

◀ *the Zygons*, conducting extensive rewrites on *Pyramids of Mars*, and worrying that scripts for *Planet of Evil* were late. As Marter recalled, it is quite possible that the submission got little more than a cursory glance rather than being rejected for stylistic reasons. But rejection by the BBC didn't end the project. "Tom suddenly said one day, 'Why don't we actually try and write a movie?'," recalled Marter. "There were two movies made in the 1960s with Peter Cushing playing the Doctor, and he said 'Why don't we do one where the Doctor is actually played by the actor who is playing the Doctor on TV at the time?' – which would make more sense really. So we developed the story that Tom had already done. It was Tom's original idea absolutely, but he and I then started to work on it. And it was very much a kind of thing that we did in our spare time in rehearsals. We weren't going all out to write a movie, we were just sort of writing a bit when we had some time. And then it seemed to be actually developing very well, so we got together with a director and he helped us with it and developed it a little further. We sort of wrote a rough screenplay for it, but it wasn't in any sense a final script – it was just a very extended scenario really. And we then set about the very difficult business of getting money to make the thing. And we didn't succeed."

Since the duo's experience in the film world – aside from acting – was rather limited, somebody established in movies was really needed to get a foot in the door. Between musings on monasteries and murder, Baker recalled in his 1997 autobiography *Who On Earth is Tom Baker?* that "We had an idea for a film... and somehow the director James Hill became interested. The arrangement was that Ian and I would prepare the storyline for *Doctor Who Meets Scratchman* and write the dialogue and that James would shape it into a screenplay."

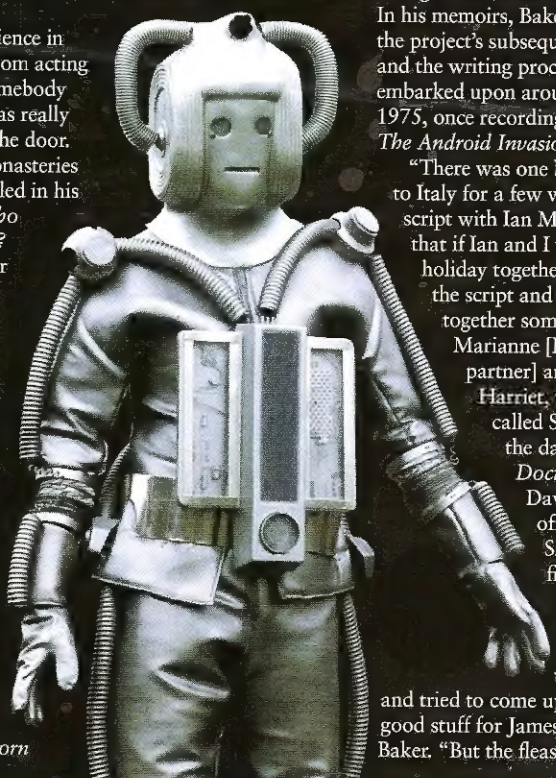
Born in August 1919, James Hill began his film career in documentaries, then writing and directing films from the 1950s, and progressing to notable works such as *Born Free* and *A Study in Terror*. Moving into television, he invested his skills into episodes of *The Saint* and most notably *The Avengers*, the most stylish television film series being made in Britain. In more recent years, he had directed *Black Beauty* and focused on educational films. It was Baker who brought Hill in on this new venture. In his memoirs, Baker also recalled the project's subsequent development, and the writing process the two actors embarked upon around September 1975, once recording has completed on *The Android Invasion*.

"There was one break when I went to Italy for a few weeks to write a script with Ian Marter... We decided that if Ian and I went on a little holiday together we could finish the script and have a good time together somewhere nice. So Marianne [Ford, Baker's then partner] and her daughter, Harriet, with a little friend called Sophie Maloney, the daughter of a *Doctor Who* director, David Maloney, went off to a house near Sienna. "For the first few days Ian and I worked hard at the script and tried to come up with some good stuff for James," recalled Baker. "But the fleas got to Ian, ▶



▲ *Tom Baker at the BBC rehearsal rooms in 1976.* © REX

▼ *The Cybermen were almost set to appear. Ish.*

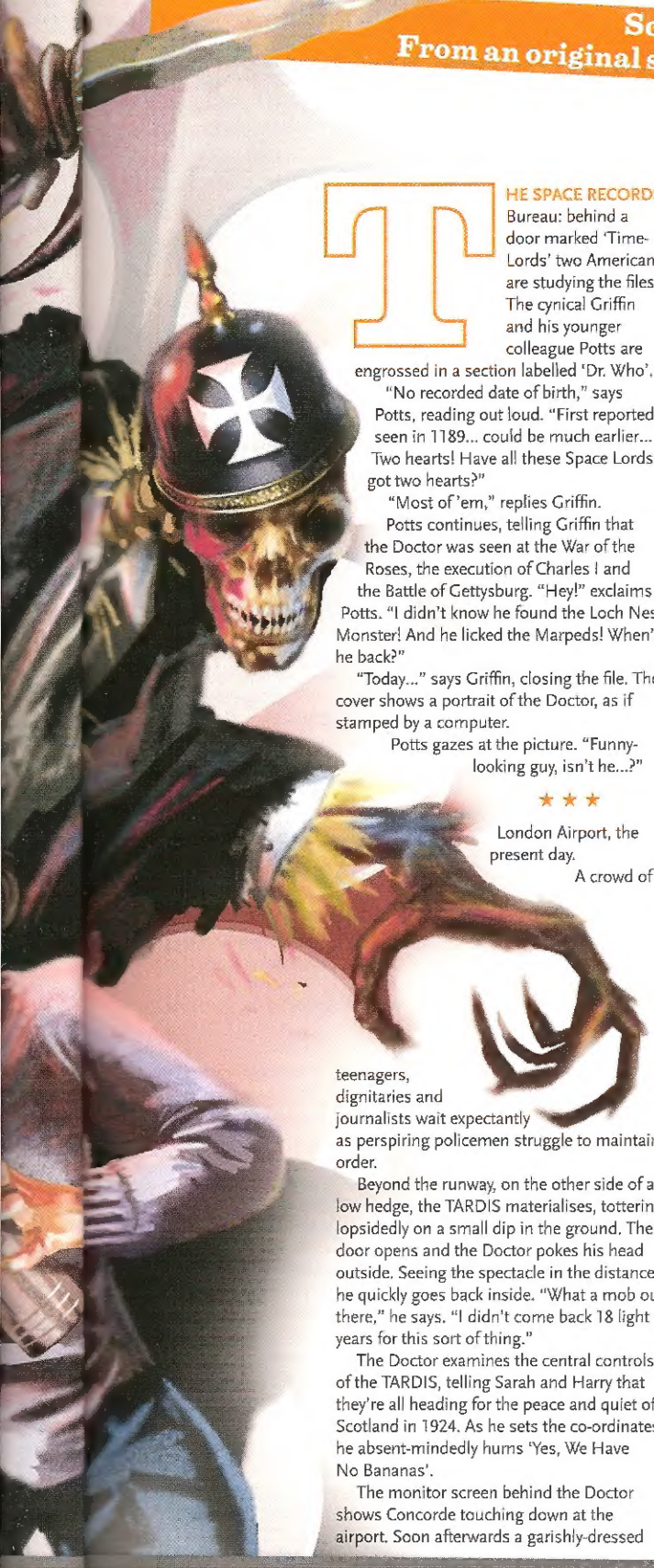


"WE TRIED TO KEEP THE STORYLINE TIGHT – OUTLAWING CHEAP DEVICES WHEREVER POSSIBLE." Ian Marter

DOCTOR WHO MEETS SCRATCHMAN

Screenplay by JAMES HILL
From an original story by TOM BAKER and IAN MARTER

Synopsis by MARCUS HEARN



THE SPACE RECORDS Bureau: behind a door marked 'Time-Lords' two Americans are studying the files. The cynical Griffin and his younger colleague Potts are engrossed in a section labelled 'Dr. Who'.

"No recorded date of birth," says Potts, reading out loud. "First reported seen in 1189... could be much earlier... Two hearts! Have all these Space Lords got two hearts?"

"Most of 'em," replies Griffin.

Potts continues, telling Griffin that the Doctor was seen at the War of the Roses, the execution of Charles I and the Battle of Gettysburg. "Hey!" exclaims Potts. "I didn't know he found the Loch Ness Monster! And he licked the Marpeds! When's he back?"

"Today..." says Griffin, closing the file. The cover shows a portrait of the Doctor, as if stamped by a computer.

Potts gazes at the picture. "Funny-looking guy, isn't he...?"

★ ★ ★

London Airport, the present day.

A crowd of teenagers, dignitaries and journalists wait expectantly as perspiring policemen struggle to maintain order.

Beyond the runway, on the other side of a low hedge, the TARDIS materialises, tottering lopsidedly on a small dip in the ground. The door opens and the Doctor pokes his head outside. Seeing the spectacle in the distance he quickly goes back inside. "What a mob out there," he says. "I didn't come back 18 light years for this sort of thing."

The Doctor examines the central controls of the TARDIS, telling Sarah and Harry that they're all heading for the peace and quiet of Scotland in 1924. As he sets the co-ordinates he absent-mindedly hums 'Yes, We Have No Bananas'.

The monitor screen behind the Doctor shows Concorde touching down at the airport. Soon afterwards a garishly-dressed pop star emerges onto a red carpet, followed by his glittery, sequinned retinue. The Doctor is oblivious to the fact that the welcoming party was actually for someone else, but Sarah and Harry find it hilarious. They join the Doctor in singing 'Yes, We Have No Bananas' as the TARDIS dematerialises.

The TARDIS reappears on a windswept Scottish mull. A shepherd dressed in tartan is tending his sheep as the police box appears out of thin air. He scurries away as the Doctor, Sarah and Harry step out onto the heather. In the distance the Doctor sees the ideal spot for a picnic. Singing 'Yes, We Have No Bananas' he leads the way, clutching a voluminous carpet bag. A shivering Sarah and Harry trail behind.

They flop down on a beach and lay a check table-cloth on the sand. As Sarah lays out a tea service and Harry lights a stove, the Doctor produces a battered old bat and ball from the bag. He suggests a game of cricket, wins the toss and goes in to bat. Sarah spits, rubs the ball on her trousers and delivers a demon bowl which overshoots its target. The Doctor, Sarah and Harry split up to search for the ball.

The Doctor tramps through a nearby field, his eyes scanning the tall grass. He pauses momentarily as he becomes aware of a strange sound in the distance – the faint noise of bones cracking...

He stops in front of an unusually well-dressed scarecrow in the middle of the field. "Well held, sir!" says the disbelieving Doctor, retrieving the ball from the scarecrow's hand.

The sound of a boiling kettle brings them back to the picnic area, but they return to discover that it has been wrecked. There are heavy tyre-marks in the sand, and almost everything is broken. In the distance, a tractor and trailer drive away at speed.

The Doctor, Sarah and Harry find an ancient motorbike and sidecar and pursue the tractor to a black barn in a deserted farmyard. Cautiously, and in total silence, the trio approach the barn. As they get nearer, they start to hear the now-familiar echoing sound of cracking bones. Through the gloom inside the barn they see a ladder, and climb upstairs to explore the dark loft. Peering through the crack in the floor, the Doctor, Sarah and Harry glimpse an almost unbelievable scene. In the room beneath them is a bacchanalia of scarecrows with turnip-heads in black ancient toppers, scarecrows in ragged cloaks with no heads at all, scarecrows with dresses, and scarecrows of twigs and sacks... All of them are ripping open sacks of fertiliser, throwing it into the air and rubbing it into their old torn clothes.

The Doctor, Sarah and Harry watch, utterly mesmerised by the bizarre scene, and Harry whispers that the fertiliser seems to bring these creatures to life. The Doctor agrees, adding that the fertiliser appears to be animating the scarecrows' garments, rather than their bodies.

Pursued by scarecrows, the Doctor and his friends get back onto the motorbike and sidecar. They whizz away, the Doctor's scarf waving in the breeze like a flag.

★ ★ ★

They follow the moorland road until they reach an eerily deserted village. Inside the post office, which doubles as the village store and greengrocer, fresh produce lies in baskets, seemingly untouched.

"It must be ingestation," says the Doctor as they return to the empty high street. "Not to the scarecrows but to the clothes... Organic metamorphosis... but why so aggressive? So destructive...? Very odd..."

The Doctor decides that moths are the solution to the problem. An incredulous Harry looks at Sarah as the Doctor explains that they will need a large number of moths, which they will have to breed using rapid cell multiplication. Once the moth larvae have eaten the scarecrows' clothes, they'll be able to find out what's behind all this.

The Doctor strides down the street, stopping outside the village hall. A poster advertises a bring-and-buy sale inside. Inside the hall they find sacks of second-hand clothes. The Doctor tells Sarah and Harry to scour the clothes for as many moth larvae as they can and to leave the rest to him. He turns his attention to the electrical bric-a-brac on the tables.

The trio work into the night, using two oil lamps to illuminate the room. Sarah scoops the last of the larvae into a small box held by Harry. The Doctor, meanwhile, has been busy creating a sprawling contraption that requires some essential ingredients. The Doctor sends Harry to the post office to fetch some glucose and sugar. He then tells Sarah to start sewing some ragged pieces of canvas together.

Outside it is dusk, but it is still possible to discern the shape of a long shadow as it sweeps over the ground. It is accompanied by a low, threatening rasp...

★ ★ ★

High above the village in the night sky, one star pulsates brighter than all the others. This star is the Sky Plateau – the home of the mysterious shadow creature. On the Plateau, a curious meeting is in progress. Rows of Cybors, metallic robots with the rough shape of humans, stand motionless facing the speaker. But of the speaker himself ▶

◀ Marianne and the two children."

There was then an incident where Baker almost drowned in the swimming pool of their holiday home and had to be rescued by his friends, and this – coupled with the other discomforts – meat that the working holiday was cut short. By now, Ian Marter had recorded what would be his final appearance in *Doctor Who*, although the outline was developed to feature the fourth incarnation of the Doctor travelling alongside both Sarah Jane and Harry. Hill started to look at the narrative roughed out by Marter from the two actors' ideas, and how it could be turned into an exciting and workable screenplay to attract finance. One of the elements to be featured in the script was recalled by Baker in DWM. "The Cybermen came into it, too; there were wonderful scenes of the Cybermen coming out of the sea."

In fact, the Cybermen – whom Baker and Marter had faced in *Revenge of the Cybermen* – were actually written in the script as the very similar Cybors, while the Daleks, with whom they were also familiar from *Genesis of the Daleks* made at the start of 1975, were to make a fleeting appearance. Marter expanded on the film's monsters in 1986, explaining, "Our monsters were to be scarecrows and a horde of quasi-cybernetic goblins in Scratchman's pay. We tried to keep the storyline tight, outlawing cheap devices wherever possible – like those familiar scenes where supposedly super intelligent villains armed with spectacular technology are nevertheless reduced to tying up their human victims or locking them in cupboards in order that later they can be easily rescued by a hero.

"The trigger for Tom's plot was an amateur game of cricket played by the Doctor and his friends on a picnic," continued Marter, "and our climactic final scene neatly tied this up with another game of cricket, this time in celebration of their victory over evil. But was it a victory? Had Scratchman perished or had he escaped? We deliberately made the ending ambiguous so that if the film was a success, then a sequel might be possible." "It was a very violent film, but very funny too," Baker admitted.

Things got underway in earnest in October 1975. Baker's agent – Jean Diamond of London Management – started the ball rolling on Friday 10 by writing to Roy Williams, the Exploitation Manager of BBC Enterprises to see if her client could acquire the option to make a *Doctor Who* film in which he would star. BBC Enterprises responded four days later, confirming that such a proposal did appeal to the Corporation and that their appropriate departments would set about drawing up a contract with terms agreeable to both sides. This involved in part some digging into the BBC's archive of paperwork to investigate the terms and conditions which had applied ▶

▲ *Top: The 1975/6 TARDIS team of Ian Marter (Harry), Elisabeth Sladen (Sarah) and Tom Baker (The Doctor).*

▲ *Inset: The exotic volcanic landscape of Lanzarote seemed ideal for the film.*

▼ *An impressive model from Daleks – Invasion Earth 2150 AD.*

"IT WAS A VERY VIOLENT FILM, BUT VERY FUNNY, WITH ADVENTURE PILED ON ADVENTURE..." Tom Baker

◀ there is no solid form – only a big black shadow that changes shape according to the strength of what it is saying. Sometimes, the shadow appears almost to be that of a man, sometimes it stretches and elongates to the shape of a giant, and sometimes, as anger and venom creep into the voice of the speaker, the black shadow convulses itself into the outline of a giant insect with multiple arms and writhing legs.

The Black Shadow's booming voice echoes across the Plateau. "We brought movement to men of sticks – creatures of bones and tin – gave them breath... gave them the one ingredient you lack... life!"

Comets explode behind the Black Shadow as he continues, his voice rising to a fever pitch. "This was the Great Experiment. This was our triumph... but it is being threatened... threatened by the meddling of a vile alien... a monster you all know – a monster that must be eliminated."

There is a crack of thunder and the Black Shadow grows so large that it towers over the ranks of Cybors. Above the Plateau, patterns appear in the stars. Lines of light join together to form a sparkling image – the face of the Doctor.

The Cybors growl and hiss at their enemy, their eyes glowing like red-hot metal. The Black Shadow sends two Cybors to Earth to destroy the Doctor, before it diminishes to a pin-point of light. Two Cybors step from the ranks and head to the edge of the Plateau. They walk along a device that resembles a lengthy diving board before jumping into space like Olympic swimmers. Arms outstretched, they freefall towards the Earth.

★ ★ ★

Harry enters the post office, and narrowly misses being grabbed by a scarecrow that looks as though it is dressed for a funeral. Harry closes the door behind him, unwittingly catching the scarecrow's arm between the door and the frame. The door rips the scarecrow's coat off and it crumbles in a heap of dust, wood and bones. Oblivious to the attack, Harry fills a wheelbarrow with glucose, sugar and a jar of jelly babies. He closes the shop's counter-flap, catching a scarecrow's cloak behind him. The scarecrow collapses and Harry is safe once again.

A scarecrow with a sheep's skull for a head is about to bring its scythe down on Harry when its cloak gets caught in Harry's wheelbarrow. The cloak is torn away and the scarecrow disintegrates. Harry heads for the door, totally unaware of the danger.

On the beach, the shepherd that witnessed the TARDIS' arrival is asleep in the moonlight, an empty whisky bottle in his hand. He is woken by a loud whooshing and two splashes in the sea. The water begins to bubble furiously, as if it was boiling, and two Cybors emerge from the waves. The Cybors walk onto the beach and scan the area with mirror-like eyes. The Cybors disappear into the blackness of the night, leaving total silence in their wake. The trembling shepherd opens his eyes and looks down at the empty bottle. He throws it into the sea and stumbles away.

★ ★ ★

In the village hall, Sarah asks the Doctor what he has created. "It's a High Velocity Moth Machine," he tells her.

"Mark One..." she adds, grinning.

The Doctor smiles, as Harry returns from the post office. The Doctor takes the glucose and pours it into a funnel. He tells Harry to pour everything else into the machine, but stops him as he unscrews the lid of the jar.

"No! Not jelly babies!" The Doctor takes one and pops it into his mouth.

A makeshift conveyor belt, comprising a multi-coloured patchwork of stitched-together canvas and old clothes, is attached to one end of the machine. The other end is looped around a device attached to the back wheel of the motorbike in the garden outside.

Harry revs the motorbike, the machine splutters into life and the first moth struggles from its chrysalis. The Doctor, Sarah and Harry start to cheer and sing, dancing a ring-of-roses around the apparatus. They hold hands and circle round and round, ducking under the whirling belt and singing 'Yes, We Have No Bananas'.

The belt begins to slow down and the Doctor hands Harry a can of petrol for the bike. Harry heads for the garden but stops when he sees the motorbike surrounded by scarecrows. They each carry a farming tool, and one of them levels a blunderbuss.

Harry darts back inside. The Doctor locks the door and grabs the larvae incubator, wrapping his scarf around the tank to keep it warm. He tells the others that he will take the tank to the black barn, and asks Sarah to return to the TARDIS to fetch the P2. "It's a first-class power source!"

The Doctor tells Harry to divert the scarecrows, tossing him a fur coat and straw hat. "It'll help!"

Dodging marauding scarecrows as if he was playing a game of rugby, Harry heads for the moors. He disappears into the enveloping mist as the sun begins to rise.

★ ★ ★

It is dawn when Sarah approaches the TARDIS. She immediately heads for the workshop, an enormous room which is so vast it seems to stretch to infinity. Sarah finds the cylindrical P2 beneath a bench in the middle of the room and retraces her steps until she reaches the main control. The door is open, but the way is barred by the most terrifying scarecrow of all. Its steel teeth are set in a cadaverous skull topped with a German helmet.

Sarah runs back to the workshop with the scarecrow in hot pursuit. It chases her through the workshop, across a room containing a jigsaw puzzle 50 yards square, and through an immense rococo ballroom.

They end up in a hall of mirrors. Some are convex, some are concave and some have curved ripples. At the end of a glass wall Sarah sees a giant grandfather clock and climbs up it. Like the TARDIS itself, the inside of the grandfather clock is bigger than the outside. The inside of the clock is as large as Big Ben, with gigantic levers and cogs, ten feet across. Sarah slips through the complex mechanism with relative ease, but the scarecrow is less dextrous and gets snagged between two cogs. Sarah looks over her shoulder as the clock prepares to chime. There is a deafening sound as the clock strikes six, and the hapless scarecrow is pounded into tiny pieces.

★ ★ ★

The Doctor, Sarah and Harry are reunited at the black barn. The Doctor connects the P2 but moments later the barn explodes. As the smoke clears, two Cybors lower their weapons and grab the dishevelled Harry. A gleaming Cybor ship emerges from the sea and the two Cybors report to their leader. The leader reveals that they now know how the scarecrow experiment works and are no longer interested in participating.

The Doctor, Sarah and Harry are not the Cybors' only prisoners. The shepherd, who is clearly drunk, staggers into the circle. He lurches against a Cybor, who brushes him aside with a threatening hiss. There is a terrible flash, and with a frightening scream the shepherd disintegrates into a heap of dust. His dog whines and runs off.

The furious Doctor accompanies the Cybors back to their ship, but there is a loud warning signal and the machines rapidly stream past him. Seconds later they are packed inside the craft, which lifts into the sky. The Doctor, Sarah and Harry watch the ship ascend to a thousand feet, and then shield their eyes as it suddenly explodes.

The Doctor is baffled, but admits, "This is not the end by any means..."

The Black Shadow sweeps across the ground behind them, and Sarah notices that it is suddenly very cold. They all become aware of a slow and strange melody played on distant reed pipes. The music leads them to the TARDIS. Behind it is a bizarre, yet strangely familiar figure. His feet are cloven, and horns protrude from his head. Clad in rough skins, he plays a set of reed pipes.

"It's... it's..." says Harry, unable to believe his eyes.

"Yes," says the Doctor. "It's Pan."

The Doctor realises that the musical notes in Pan's tune represent a set of galactic co-ordinates. Satisfied that the Doctor has understood, Pan vanishes in a swirl of mist. Inside the TARDIS, the Doctor programs the co-ordinates relayed by the song. Pan sits cross-legged on the TARDIS roof, grinning to himself. As the police box dematerialises, Pan hovers in mid-air before he too disappears.

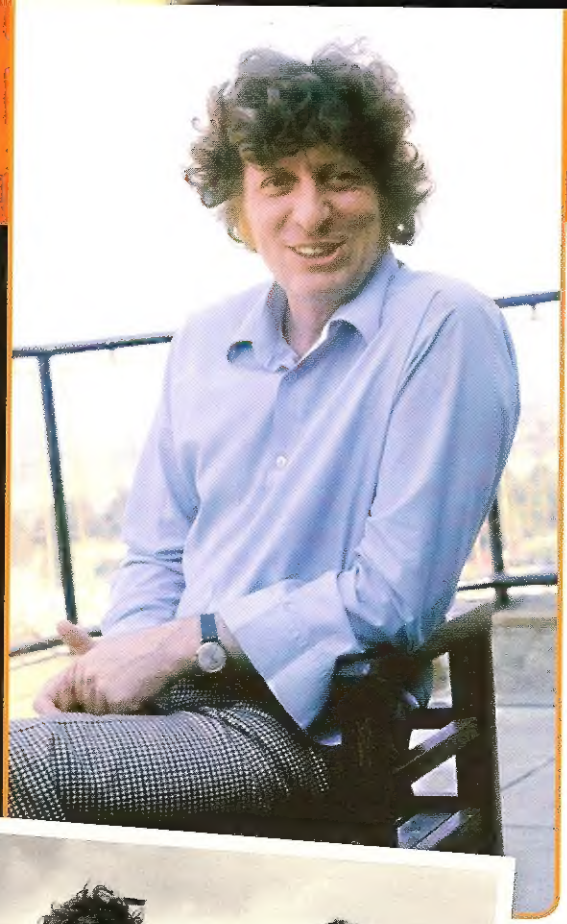
★ ★ ★

After a terrifying journey through the vortex, the TARDIS materialises on its side. The Doctor clambers out and gazes around ▶

◀ to the Aaru presentations of a decade earlier [see boxout p22].

In the meantime, the script was refined, and Marter recalled that he, Baker and Hill worked as often as their schedules would allow at Tom's home or at Hills' "delightful and eccentric house in Shepherd's Bush." They were also keen to keep the costs low by shooting the film entirely on location and thus avoid having to hire soundstages at a facility such as Pinewood, Shepperton or Elstree. The two venues that the team had in mind were Scotland – where they had set much of the early part of the action – and also the island of Lanzarote in the Canary Islands, some years before the production team of 1984's *Planet of Fire* descended on the holiday resort. Marter recalled that Lanzarote would offer "volcanic wasteland [which] would be ideally suited to the story" but also that "there was to be one gigantic finalé scene set in the studio." On Tuesday 25 November, Diamond wrote to the BBC again confirming that James Hill Productions Ltd would like to take up the rights to a *Doctor Who* movie for a period of 18 months, rather than the one year suggested by the Corporation. BBC Enterprises promptly set about arranging a meeting with the legal department, as well as getting comments from the BBC Copyright department and *Doctor Who* producer Philip Hinchcliffe. With production on *The Seeds of Doom* completed by Christmas, Hinchcliffe was able to respond and indicate that he felt for any such project the BBC should retain script approval to ensure that the spin-off's story reflected the spirit of the parent programme, and that the portrayal of the Doctor, his companions and any recognisable monsters should be consistent with what television audiences were used to. As such, he suggested that the movie makers should keep the BBC informed of their intentions at all stages of development.

Diamond and Hill met with BBC Enterprises on the morning of Friday 2 January 1976 and it was agreed that the film would be firmly based on the BBC programme, while also noting that production could not start until March 1977 at earliest because of Baker's commitment to the TV series. Also, James Hill was to start work on a draft script treatment for the BBC to peruse, and somebody from the Corporation would be engaged as an advisor on the project.



"THE BUDGET'S AROUND £500K, SO FANS COULD GAMBLE £5 EACH!" Tom Baker

A draft agreement was produced by the BBC and duly despatched to London Management, while at the Corporation there was fine tuning during February regarding what role the BBC would play in the film with regards the provision of props, costumes, sound effects and sets necessary to keep the movie in the spirit of the show. On Wednesday 4 February, Hinchcliffe found himself debating clauses such as forbidding the use of songs in the film (which he felt was not necessary), insisting that the BBC should see all drafts and treatments of the script, and wondering whether the period requested to make the film – four-and-a-half years – was perhaps too ▶

▲ *Top: Baker, at the BBC.*

▲ *Above: Baker, Sladen and Marter take a trip in Bessie.*

▼ *Philip Hinchcliffe on location for The Seeds of Doom.*

◀ him at a blasted volcanic landscape. The sound of the pipes fill the air, and the Doctor, Sarah and Harry follow the noise to the banks of a dark river, where a ferry waits for them. On closer examination, the ferry is more like a raft, bound together with thick ropes. Standing on the raft, the cloaked figure of a ferryman beckons them to climb aboard. Beneath the ferryman's hood can be glimpsed the face of Pan...

The water soon becomes choppy, and the raft is battered between the waves. The raft plunges into rapids and the fragile boat begins to disintegrate in the maelstrom. Moments before the boat breaks up Harry pulls Sarah to safety on the bank and the Doctor grabs a spiky, overhanging cactus. The Doctor gazes down as the raft spins on its own axis in the middle of now calm water. The ferryman, Sarah and Harry have gone.

The Doctor climbs down from the cactus and walks out into a vast plain baked hard by a merciless sun. In the distance he sees what can only be a nightmarish mirage: a black night on horseback thunders towards him, swinging a menacing ball studded with spikes. The knight charges but the Doctor jumps to one side.

A game of cat and mouse ensues. As the knight rallies himself for another assault the Doctor discovers that his foot is caught in a tangle of roots. Unable to move he desperately looks around for inspiration. He finds a couple of rocks and ties one to each end of his scarf. As the knight charges, the Doctor swings his scarf and lets the rocks fly like a bolas. The rocks hit the knight on the neck and he becomes disorientated. There is a crashing noise and the knight is left dangling from a gallows tree. The Doctor frees his foot and walks over to the motionless knight. He lifts the visor, but there is nothing inside. A moment later the knight crashes to the ground, now nothing more than a heap of rusted metal.

The Doctor retrieves his scarf and climbs onto the horse. They begin a long journey across the burnt plain as the pan pipe music swells to a new volume. The Black Shadow sweeps along the ground behind the horse, and ahead of the Doctor a mirage appears in the shimmering heat. A giant white egg sits on the horizon, as scarecrows stare malevolently from the distance. A huge crack appears in the egg, revealing a guillotine. The blade descends, slicing off a victim's head. The head drops in a basket, and the victim is revealed to be a scarecrow. The music stops and the horse comes to a halt.

★ ★ ★

The Doctor has arrived at his destination. The horse vanishes and the Doctor enters an opulent, oval office. In the centre of the office sits a man wearing a double-cuffed shirt and a pin-striped suit. In the place of a head, a shining, radiating light sits on top of the man's shoulders.

The incandescent figure sits at the centre of a curved desk, and six men sit either side of him. Each wears a pin-striped suit and is similarly faceless. There are 50 red telephones on the desk, and numerous portraits on the

wall – each one shows the man at the centre of the table. The heads in the portraits each glow with differently coloured light

The Doctor's adversary introduces himself in an evil, cultured voice. "Scratch is the name... Harry Scratch. Occasionally known as Charlie Chaos, Old Clootie, Anriman..."

"The big one," says the Doctor knowingly.

Scratch puffs on a big cigar and blows a smoke ring. He tells the Doctor that he is, as usual, up to mischief. The 12 faceless men clap. Scratch draws the Doctor's attention to a huge tank at the side of the office, where the captive Sarah and Harry float as if weightless Scratch then reveals that he manipulated the Cybors – mere machines, after all – into thinking that they were controlling the scarecrows.

"Foxy," says the Doctor, smiling. "Foxy..."

"You like it?" asks Scratch

"Like it?" replies the Doctor. "I love it."

Encouraged by this, Scratch asks the Doctor to join him. Together, they could be invincible.

The Doctor paces around the office. He swings a yo-yo as he apparently considers the offer. He stops, abruptly. "I won't."

Scratch points out that the Doctor has no choice – he holds his two friends captive. The Doctor still refuses so Scratch asks the Doctor what he wants.

The Doctor glares at his opponent. "I want you blown up into a million little pieces, so infinitesimal that each particle is smaller than the most minute atom. I want to see you ANNIHILATED!"

A lift arrives at the side of the office and the doors slide open. The Doctor looks across at the captive Sarah and Harry before stepping inside. The doors close and the lift hurtles down a shaft at terrifying speed.

The doors open and the Doctor is reunited with Sarah and Harry on the playing surface of a huge pinball table. They are dwarfed by the giant buffers and the immense flippers behind them. The other end of the table is crowned by a mountainous glass screen. Each side of the screen shows the players' scores, and the centre is dominated by the glowing head of Harry Scratch.

A bell sounds and the game begins. A giant ball, like a smooth chrome boulder, bounces around the table. The Doctor, Sarah and Harry jump and slide out of its way as it rebounds from various points. The higher Scratch's score, the brighter his head glows.

The flippers bounce another ball into play and the numbers on Scratch's side of the scoreboard get higher and higher. "Millions! Millions!" he exclaims with unbridled glee. Scratch's head glows brighter with every second. Hiding in a corner of the table, the Doctor tells Sarah and Harry that if Scratch scores the jackpot he'll probably blow himself up with vanity

It is the Doctor's turn, and he propels the ball into treble play. As Scratch's gigantic, glowing head gazes down, the Doctor, Sarah and Harry pivot the ball to hit a score of five million. It is time for Scratch to retaliate. He screams: "Daleks. Daleks! *Adva..a..ance*!!"

Sliding panels open at either side of the table and several Daleks stream through. "Exterminate. Exterminate" they rasp as the Doctor, Sarah and Harry dodge their gunfire.

The Doctor realises the Daleks can be easily manipulated on the smooth, tilting surface. With Sarah and Harry's help he pushes them into each other and they collide like skittles in a bowling alley.

The game continues, and Scratch's score gets higher and higher. "Zillions!" he screams as the numbers on his scoreboard revolve with bewildering speed. The Doctor decides it's time to let Scratch win. He takes off his scarf and uses it to snag the flippers. With Sarah and Harry on either side, they wait until the ball slides towards them and then release the flippers at just the right moment. The ball ricochets off the flippers and hits the jackpot. There is a blinding white light and Scratch explodes into a million pieces.

The triumphant trio scurry to the top of the table and make their way back to the oval office. The portraits on the wall are now headless, and only empty suits now remain on each chair. On the floor beneath the centre of the table a small lead-coloured ball rolls out of the leg of Scratch's trousers. It starts to slither across the floor.

"Take it Harry," says the Doctor.

"What for?" he asks.

"It's still my innings!"

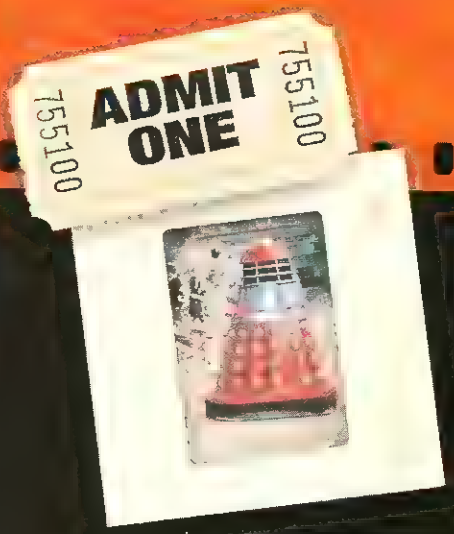
★ ★ ★

Back at the Scottish mull, the Doctor and his friends resume their game of cricket on the beach. Harry bowls the lead-coloured ball and the Doctor whacks it with his bat. The ball shatters, leaving blurry fragments briefly suspended in the air. One microscopic fragment is a translucent ball in its own right – and inside it is another Harry Scratch, with the body of a lizard and a tiny glowing head. He writhes around making unearthly squeaking noises, but the Doctor, Sarah and Harry are engrossed in their game of cricket and they fail to notice.

The game continues to the sound of a big band playing a rousing version of 'Yes, We Have No Bananas'.

It is a sparkling day and the sun is shining.

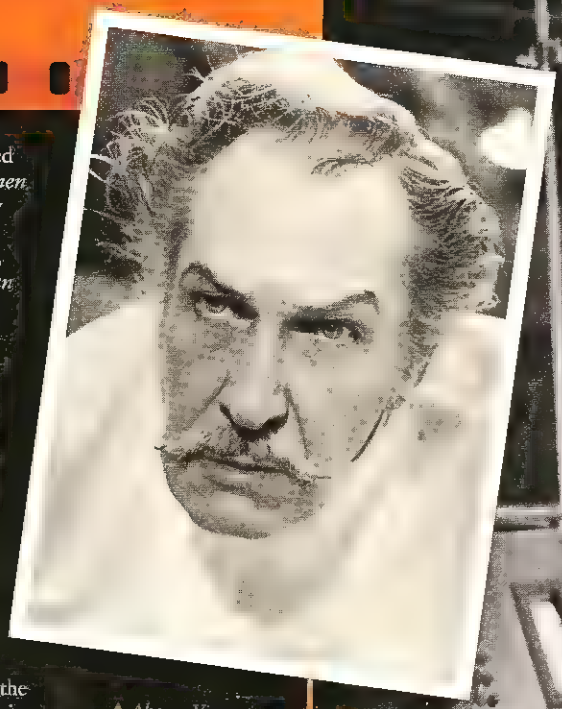
THE END



long an option to allow. As with all major business ventures, there was a long period during which London Management and BBC Enterprises debated and refined the various clauses of the proposed contracts. This process continued throughout the summer, by which time Tom Baker was firmly entrenched in recording new television adventures as the Doctor which took him from Renaissance Italy to political intrigue on Gallifrey – and in the midst of which Elisabeth Sladen would depart from the series.

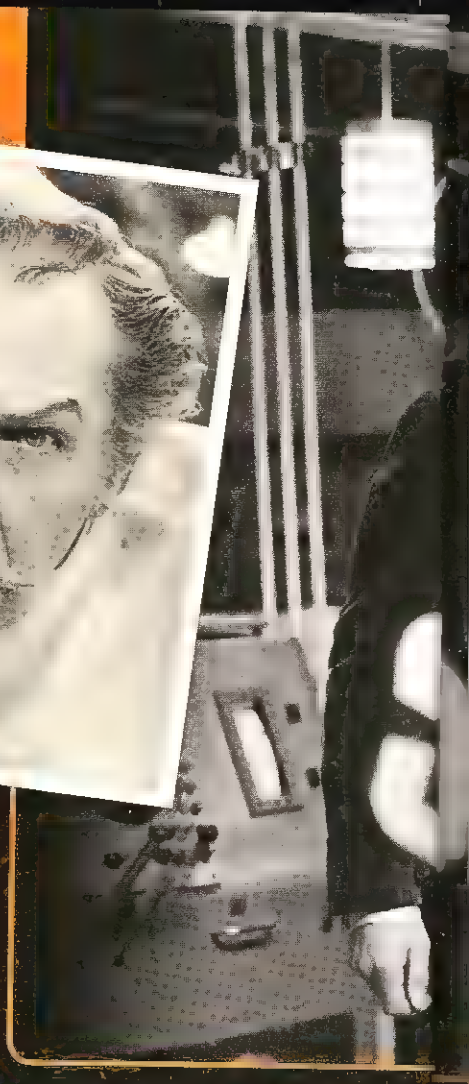
1976 was also a time that the *Doctor Who* fan press became truly active in the UK. An early report from mid-June told devotees that a *Doctor Who* movie would be entering production in October of that year, with shooting to start in either February or March 1977 when Baker's commitments to the current series were over. The use of the Canary Islands for the "outer space" sequences was also mentioned, and a provisional title given as *Dr Who Meets Scratchman*. By the start of August Hinchcliffe noted in a memo that he had heard rumours of another proposed *Doctor Who* film – possibly an outline called *Doctor Who and the Krikkitmen* which was being developed by a young comedy writer called Douglas Adams. Nevertheless, *Doctor Who Meets Scratchman* was still the forerunner in this area, and Hinchcliffe met with Hill for a meal one evening in early September, whereupon the film producer allowed the television producer to read the current incarnation of the movie script.

Writing to Hill – who had been directing episodes of *The New Avengers* at Pinewood over the spring – on Thursday 16 September, Hinchcliffe noted that the script was very imaginative and ambitious, but while it was set far more in the realms of fantasy than the television series, he did not feel it departed too far from the current style of the programme. The two points which he raised were whether the Daleks would be too costly to use, and whether the Cybors were too similar to the Cybermen which could cause copyright issues. Replying on Sunday 26 September, Hill was delighted that Hinchcliffe had liked the script, and in response to the queries raised



▲ *Above: Vincent Price in Theatre of Blood (1973).*

▼ *Below: Actress Jill Curzon drums up interest in big-screen Dalek capers.*



THE DALEK MOVIES

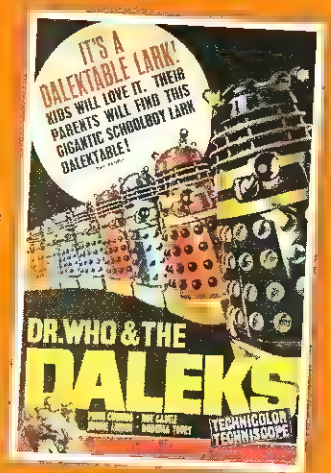
The existence of the cinema films *Dr Who and the Daleks* and *Daleks – Invasion Earth 2150AD* made and released in 1965 and 1966 by the British company Aaru – proved that *Doctor Who* could be transferred to the big screen with reasonable success. When the films were made, *Doctor Who* had not been sold to the lucrative territory of the USA, and as such Aaru rebooted the BBC concept with the mysterious and alien time traveller known only as the Doctor transformed into an eccentric English scientist who happily introduced himself as 'Dr Who'.

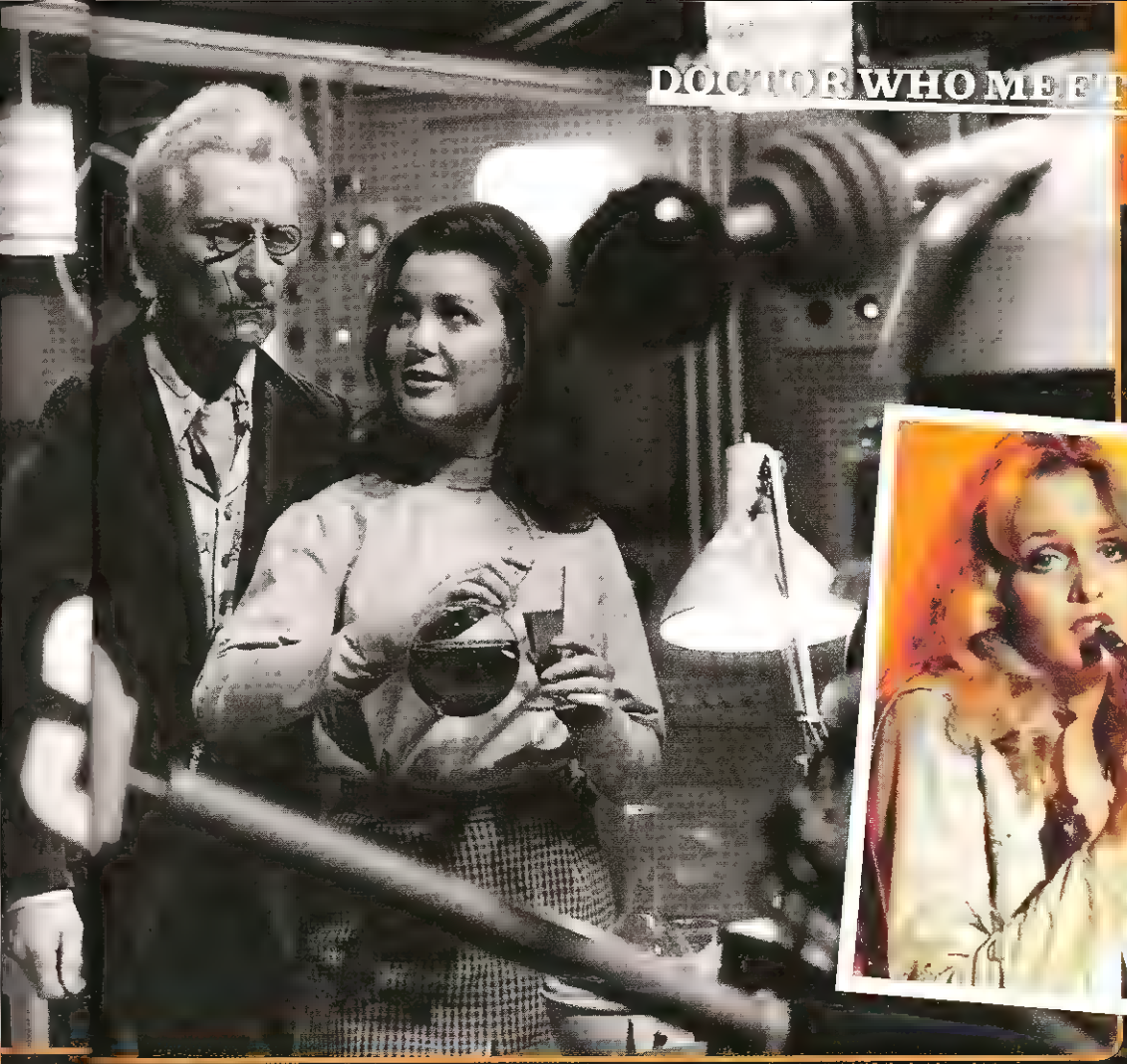
The movies were made to exploit the phenomenon of the Daleks. On a bigger budget and on a bigger screen, the first film had been a major box office success in the UK upon release – but by the time the sequel appeared, even promotion on boxes of Sugar Puffs couldn't disguise the fact that *The Man from UNCLE* had supplanted *Doctor Who* in the hearts of young viewers. Aaru abandoned further options, and the TARDIS travelled on courtesy of BBC1 rather than ABC Cinemas.

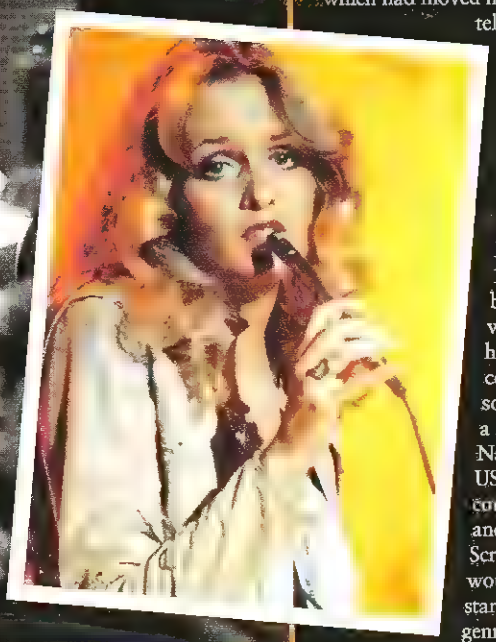
It is important to note that the Aaru films could only happen by recasting the Doctor – and for two reasons. First of all, to crack the American market with an unknown character and unknown actor was tough. Although well known in Britain, William Hartnell had little exposure to States-side audiences whereas Peter Cushing's association with Hammer horror projects would brand this colourful science-fiction adventure for the appropriate market. Secondly, each film took around six weeks to shoot when BBC1's *Doctor Who* was in almost continuous production, allowing the regular cast only a few weeks' holiday each year. Baker and Marter wanted to translate to the cinema something which was far more recognisably *Doctor Who* than what Aaru achieved. The banker for the domestic market would be that – as on television – it would be Tom Baker at the controls of the TARDIS when the audiences went to the flicks. Ironically, this perceived strength would become one of the project's weaknesses. Suffering from writer's block during their development phase, Baker arranged for himself and Marter to view the two Cushing/Dalek encounters at London's Wardour Street. As Marter recalled in *The Doctor Who File* in 1986, the sight of the colourful reimaginings on the big screen both appalled and galvanised the pair.

"We knew we could do a lot better," he wrote. "The films were a travesty of the *Doctor Who* ethos. They were crude, vulgar and condescending to audience."

In 1979, Baker commented of his cinematic predecessor, "He was playing a benevolent, doddery old gent who could not even sort out a fuse let alone the Daleks!"


IT'S A DALEKTABLE LARK!
KIDS WILL LOVE IT. THEIR PARENTS WILL FIND THIS GIGANTIC SCHOOLBOY LARK DALEKTABLE!
DR. WHO & THE DALEKS
TECHNICOLOR TECHNISCOPE





about the Doctor's enemies indicated that he had spoken to Terry Nation – the creator of the Daleks – on the phone and they were hopeful of working something out, while he took on board the comment about the Cybors and indeed referred to Cybermats – again as seen in *Revenge of the Cybermen* – in his missive.

October saw further debates over the profit clauses of the contract, but there was now another concern for the *Scratchman* team – money. Ideally approaching its tenth birthday, and while there had been a smattering of major SF movies in recent years, few had been box office hits. On the other hand, horror films such as *The Exorcist*, *The Omen* and *Carrie* were popular, and Disney had some hits with family fantasy flicks such as *Herbie Rides Again* and *Escape to Witch Mountain*. But SF production in the UK was almost non-existent in the wake of *The Land That Time Forgot* and *At The Earth's Core*, although there were whispers at

▲ *Top: Dr Who and Louise in Daleks – Invasion Earth 2150AD, a colourful and successful "travesty of the Doctor Who ethos". Oooh!*

▲ *Above: Possible companion Twiggy, pictured here in 1976.* © REX

"PETER CUSHING'S DOCTOR WHO COULDN'T EVEN SORT OUT A FUSE, LET ALONE THE DALEKS!" Tom Baker

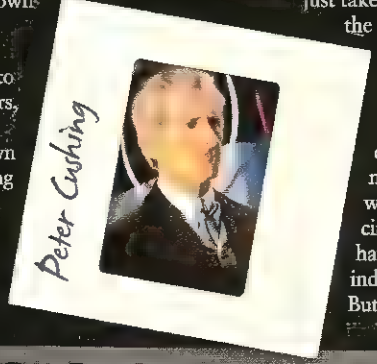
the trio wanted to support the British film industry, which had been steadily declining in the face of the television's domination of entertainment from the 1950s onwards. In the case of the UK, the horror boom of the 1960s was well and truly over. Even Hammer films had found more success with a big screen version of the LWT sitcom *On The Buses* than further tales of Dracula or Frankenstein. Indeed, the only thriving area of British film production was in the field of titillation, with prominent actors finding themselves ensnared in comical sex antics.

Science-fiction wasn't exactly a popular genre at the cinema either. The trash B-features of the 1950s were long past, *2001: A Space Odyssey* was Elstree studios that an American named George Lucas was making a *Flash Gordon*-style space movie...

The reasoning behind transferring *Doctor Who* to the cinema was sound in respect of the fact that – like *On The Buses* – it was already a known brand, much loved by television audiences. At this time, over 10 million were regularly tuning into the tales of the TARDIS travellers, so there was a ready-made audience just waiting to be drawn to the box office. Getting backing for a sure fire hit like that couldn't be tricky, could it...

Doctor Who Meets Scratchman was hawked around studios, backers and distributors including Warner Bros, Disney, Hammer Films and Roger Corman, but it seemed that the greatest interest had been displayed by Universal Studios, an American organisation which had moved heavily into the television industry from the late 1960s, but whose box office fortunes had taken an upturn following *Jaws* in 1975. Universal's overtures were described by Marter in October 1976 as "promising", but Baker patriotically wanted to support home-grown companies and ideally sought backing from a British organisation. Naturally, the major US market for the film could not be ruled out, and ideal casting for Scratchman himself would be an American star with an established genre track record on both sides of the Atlantic.

▼ *Below: A "benevolent, doddery old gent" yesterday.*



Enter Vincent Price... Price had been associated with horror films – usually in a villainous role – since the 1950s when he had featured in pictures such as *House of Wax* and *The Fly*, a status cemented by work on titles like *The Fall of the House of Usher*, *The Pit* and the *Pendulum*, *The Masque of the Red Death* and *Witchfinder General*. At this point in his life, Price was in his sixties and still popular in both England and America.

Tom Baker went public on his cinematic visions when talking to Martin Jackson of the *Daily Mail* in an item which saw print on Thursday 25 November 1976. Vincent Price's involvement was mentioned, but Baker's main point of discussion was the raising of the finance for the *Doctor Who* film which he hoped would be released for Christmas 1977. Explaining that he and Hill had agreed to work on the project without payment and just take a percentage of the profits, the star commented, "It has been a saddening and frustrating experience. The British film industry seems to be closing down, yet here is a film which entails absolutely no risk. With millions of viewers on TV each week, we have a guaranteed cinema box-office, and you would have thought the British film industry would have snapped it up. But I couldn't get a single studio ▶

▲ *Above: Sarah and Harry give it all they've got in a scene from Terror of the Zygons.*

▼ *Below: Future Doctor Who script editor – and screenplay writer – Douglas Adams.*

interested. We did have an approach from Hollywood, but I wanted this to be a British film. We should have opened our production office a month ago. We have even all offered to work for nothing in an effort to cut costs. But still there have been no takers!"

In a separate conversation to Keith Fisher of *The Sun*, Baker declared to the nation, "I'm determined to make this film somehow. So maybe *Doctor Who* fans might like to invest a few quid and become shareholders? The budget is around £500,000 which means fans gambling a fiver each."

At this juncture, Baker was hoping that the money would be available to shoot the film from February, starting with the location work in Lanzarote and then relocating the crew to the Scottish isles thereafter. It was reported in the fan press that Baker was determined to keep the heroic side of the Doctor, and the action set inside the TARDIS was also widely discussed. The team indicated that they were very aware of the different level of horror that they could get away with at the cinema as opposed to in the living room, and were very careful to tailor the content to take this into account. At the end of October, devout *Doctor Who* fans shed a tear as Sarah Jane Smith and her cuddly owl emerged into what she thought was Croydon but which she (and we, decades later) would discover to be Aberdeen. As such, the hopes of Harry returning to the TARDIS for the big screen reunion dwindled to zero, and a revised script was drafted with replacement characters.

"It has a character like Harry and a character like Sarah," explained Marter at Who-1. "We were going to set it in the late 1920s to early 30s, and it was going to start off in Scotland. The Doctor was going to go off on holiday... and things were going to happen. I won't tell you what just in case we make it. And the two characters weren't going to be with him at the very beginning, he was going to meet them and strike up a relationship with them. We thought that would be more fun rather than having the format of the people already with him, and it would be nice to have him bump into people and have to get involved with them first, and then get involved with the main situation. It wasn't going to be a very big cast – for obvious reasons, mainly financial and also ease of doing the thing. We were going to keep it a small script of main characters."

In the role of faux-Sarah, Susan George's name was briefly mentioned. George had in fact auditioned for the role of Zoe in 1968 when she had been dating Frazer Hines, who played TARDIS traveller Jamie McCrimmon in the series. Then 26 years old, the actress had begun acting during her childhood and had various genre credits to her name including *Die Screaming, Marianne* and *Fright* and in recent years had been working steadily in America. However, another name was soon being bandied about widely for the role, that of Twiggy. Born Lesley Hornby, her good looks and pencil-thin figure epitomised the look of mid-60s London, moving from modelling to acting and singing in the 1971 musical The *Boy Friend* for which she won two awards. While she had fronted a couple of variety shows in the mid-1970s, Twiggy was keen to carve out a career for herself as an actress. She was certainly the favourite of both Baker – who in 1979 said she "had a zany quality, an 'off the ground' quality that would be very good" – and Hill, although both realised that the final say would rest with the film's backers.

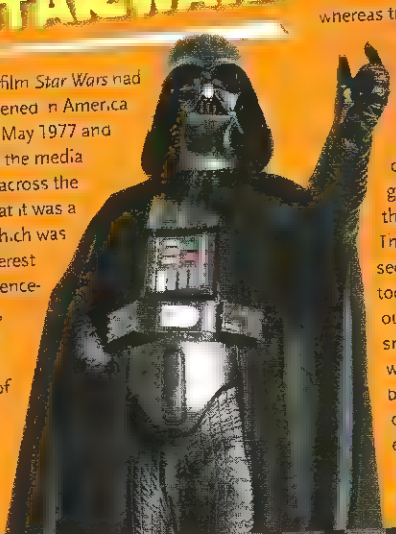
"Vincent Price expressed great interest in the role of Scratchman and Twiggy liked the idea of playing the Doctor's young lady companion," recalled Marter in 1986. "One American mogul in Los Angeles suggested that Doug McClure would be ideal casting for the young man!" California-born McClure had numerous US television series to his name such as *The Virginian*, *Search* and *Barbary Coast*, but had also appeared in two Milton Subotsky family fantasy adventures shot in Britain in recent years, *The Land That Time Forgot* and *At The Earth's Core*, the latter alongside Peter Cushing playing an amiable British inventor almost identical to his portrayal of Dr Who.

Coming in to trail Philip Hinchcliffe during November 1976, new producer Graham Williams found himself inheriting the ongoing movie situation and on Monday 20 December suggested that he should be present at a meeting to solve some ambiguities that he perceived in the existing film deal. By now, *The Talons of Weng-Chiang* was in production, and when the team moved up to Northampton to record location material in January, Baker was again the focus of press attention and lost no time

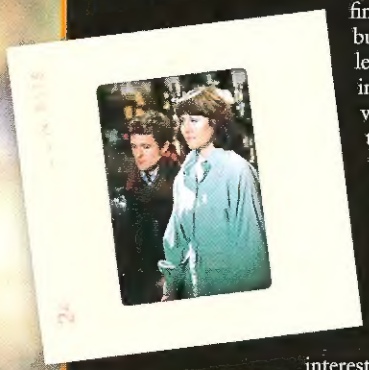
"WE HAVE EVEN ALL OFFERED TO WORK FOR NOTHING IN AN EFFORT TO CUT COSTS." Tom Baker

SCARLOCKDOWN VS STAR WARS

The film *Star Wars* had opened in America in May 1977 and at the media reports filtering across the channel were that it was a phenomenon which was kick-starting interest in cinematic science-fiction. As such, Baker arranged for tickets to a press preview of George Lucas' new film at the Domin on Cinema on Tottenham Court Road in advance of its UK release on Tuesday 27 December. Unfortunately whereas the screening of the Aaru films had enthused and encouraged the duo Marter recalled that their first glimpse of the events from a galaxy far, far away left them "Utterly dejected. The film we had just seen told us that we were too late. The scale of our project was far too small. Science-fantasy was obviously going to be in... but on a new and on a vaster scale than ever before. Our project would be a minnow among the whales!"



DOCTOR WHO MEETS SCRATCHMAN



in telling the local inhabitants about his plans. In *Feature film planned by 'Dr Who'*, parochial reporters noted of *Doctor Who Meets Scratchman*, "Expect to see that film (the title may be changed) in your favourite cinema around next Christmas." Eternally optimistic given the lack of finance, the report noted that "production will start in February and is scheduled to be completed in September" and again promising "there will be some filming in the Canary Islands and some on an island off the Scottish coast." Keeping quiet about the details of the narrative, Baker explained that "We have woven three or four strands together in the story" and promised that the film would be loaded with adventure ("one piled upon another") with monsters for the kids.

The Talons of Weng-Chiang completed recording on Thursday 10 February but without any backing, the window of opportunity for production between seasons came and went, with Baker required for rehearsals from the end of March. During this time, the profit clauses of the contract were still being debated, and new stories in the fan press indicated that production on the film was now scheduled for December, once the fifteenth series had finished recording.

In the *Society Bulletins* section of Volume 2 Number 3 of *TARDIS* – the fanzine of the *Doctor Who* Appreciation Society – during April, the piece *Confusion Over Future Of Dr Who Film* reported "Although it was believed that the film had been dropped, it had been heard that despite difficulties, mainly financial, the film will be going ahead. It is believed that financial backing may come from the Universal film studios in America. If made, the film will strongly feature the Tardis."

Through the spring and summer, Tom Baker worked alongside Louise Jameson and John Leeson on the new series, and it was not until July that an update on the film surfaced in the press. On Monday 18 July, the *London Evening Standard* reported, "Doctor Who has received sacks of mail from his fans and all the letters contained money. But sadly for Tom Baker he has had to send all the money back. This extension of his superior powers from merely travelling through time to magnetically drawing pound notes towards him rose through a misquote in a newspaper." The story confirmed that the production team was hoping that the National Film Finance Corporation would provide half of the money needed, and explained that Baker had been informed that with eight thousand contributions from *Doctor Who* fans, he should have started a company and sold shares to raise the finances. "Baker was amazed, but when he inquired into the legitimacy of raising money, even inadvertently in this way, he was told he would have to send the lot back. He was advised that he should have started a company, advertised shares, and promised a dividend." It was also indicated that the star had had an approach about finance from a city bank – but that the organisation was only interested in financing a three-film package rather than a single movie.

Having moved on to the BBC1 police series *Target*, Hinchcliffe received a telephone call from America on the afternoon of Thursday 2 August. The caller was a lawyer representing Laurence Tetenbaum and Paul Bluhdohn, the two producers of Cinema Mistrale Inc, who had read some of the Target *Doctor Who* paperbacks in America and who felt the character and format were ideal for a movie. Since Bluhdohn was the son of the owner of Paramount Pictures, Hinchcliffe suggested that the situation at least merited investigation in his memo to Graham Williams. Despite the general absence of *Doctor Who* from the television screens of the USA – aside from local reruns of some early Jon Pertwee serials in a few areas – it seemed that American interest was on the increase. Another approach came on Friday 3 August from John Sturges, the Head of Business Co-Productions, who wrote to Bill Miller of Time Life Films (the distributors of the Pertwee serials) in New York. An ▶

▼ *The Doctors TV adventures were often tinged with the macabre, as this still from* **The Ribos Operation** *shows...*

American publisher had suggested to Sturges that *Doctor Who* would make a suitable feature film subject or made-for-television movie, and he wondered if Time Life was interested in co-production. Writing direct to Williams on Thursday 22 September, Sturges informed the producer that Time Life was not interested in his proposal, but the fact that American businessmen were interested changed the playing field for a movie option.

In October, the BBC Enterprises took the view that it was most likely that an American studio would pay more for the rights to make a *Doctor Who* movie and also invest more in the finished film. As such, they decided to wait until one of their representatives had returned from the USA on Monday 21 November to understand how an offer from overseas would compare to the deal they were trying to thrash out with Hill.

In fact, in terms of finances for *Doctor Who Meets Scratchman*, there had been an improvement. By September 1977, the National Film Finance Corporation had pledged £250,000 towards production, and the BBC had also offered money offset against the rights to be the first to screen the film on British television. However, there was still a shortfall of £225,000, and this amount needed to be raised by the next window of opportunity for Baker to film between seasons.

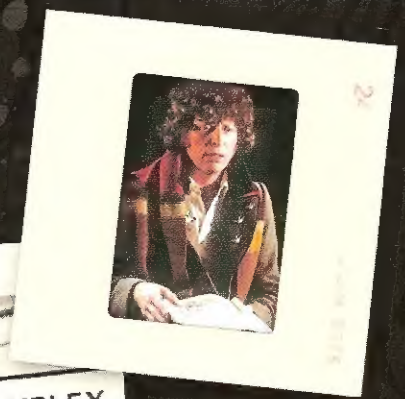
"Our budget was scaled to recoup costs and hopefully make a profit from its release in the United Kingdom and perhaps countries like Australia where the television show was well know," explained Marter. "However, we knew that we could not hope to raise all the capital in the UK."

Regardless of money though, in dealing with the BBC there was still a lack of settlement on a number of contractual clauses, including that concerning merchandise. Rather optimistically, the *Doctor Who* Appreciation Society reported progress on *Doctor Who and the Scratchman* in the final issue of *TARDIS* for 1977.

"The *Doctor Who* film goes into production at Christmas," they claimed, "with some filming being done at the BBC (probably on the Tardis set). Elisabeth Sladen will not be appearing as one of the Doctor's companions, but a new girl will take her place played by Twiggy (yes, the ex-model and trying actress). Vincent Price plays the Scratchman."

▲ *Top: Tom Baker-mania in full swing during filming for* ***The Android Invasion*** *in 1975.*

▼ *Lis Sladen's departure in* ***The Hand of Fear*** *necessitated a rethink for the movie project.*



In January 1978 rumours surfaced that Rank was going to finance the *Doctor Who* film, along with possible backing from IPC, with studio sequences most probably to be filmed at Pinewood. In the meantime, James Hill was not short of work, working on a television version of the 1940s radio favourite *Dick Barton – Special Agent* for Southern and then the family feature film The Belstone Fox. While London Management was still debating fine contractual detail in March, yet another group expressed interest on Wednesday 3 April when agent Jill Foster phoned BBC Copyright saying that she was strongly interested in the *Doctor Who* film rights and that her colleague Douglas Adams – who by now had written the four-part serial *The Pirate Planet* which was shortly to enter production – had written a full screen treatment, which may or may not have been *Doctor Who and the Krikkitmen* again. The BBC indicated that it was currently in discussion with another party, but now set in place a deadline for London Management to agree to a contract... after which should the *Scratchman* team decline they would contact Foster. This seemed to coincide with a final push to reach agreement on the deal, and in the coming months Williams formally confirmed Tom Baker's work pattern for the foreseeable future.

Towards the end of 1978, Tom Baker started to become a cult figure with American SF audiences. Time Life had purchased Baker's first four years-worth of stories at the start of the year, and these were filtering out to Public Broadcasting Stations across the States for airing at all hours of the day. This made the notion of a movie far more attractive, aiding the momentum in agreement over terms and conditions

between the BBC and James Hill Productions. At long last, on Friday 13 October, BBC Enterprises was able to issue a one-year option to make the film, with the effective date being Wednesday 1 November.

By now, it seems that the desire to make *Doctor Who Meets Scratchman* was one of the things keeping Tom Baker in the role of the Doctor on television, as after four years he was starting to become frustrated with his lack of input into the series' creative direction. There was still a shortfall on the finances, and even with the option, there would not be enough funding to start production in the January to March period when Baker was free from the television series. February in fact saw Tom Baker visiting Australia to promote *Doctor Who* and urge the locals to "Keep Australia Beautiful", and during this trip he was interviewed by Anthony Howe, a leading light in Antipodean fandom. The subject of the movie came up, with Baker remarking that "*Doctor Who Meets Scratchman*, which was the provisional title – I thought a very good title – is now to be called *Doctor Who and the Big Game*."

"At long last the options in the end are James Hill and me," confirmed Baker, adding, "There are two problems, one is raising the finance, which I don't know will be all that difficult now, and I think the discussions about production money to shoot the exteriors in Australia is an optimistic thought. There are a lot of big exterior sequences. We wanted to go to Lanzarote because it has that lively, black, shiny moonscape there, but I think it would be better to come to Australia if we could. The second problem is, what time would I have to do it? If it happens at all, because I can't go on and on doing this part – the audience should be allowed a change, so it would have to be done in the spring of 1980, starting in January. But before I consider giving someone else a go, I would like to get the film in first!" Again bemoaning the pitfalls of financing, Baker explained, "People take awful risks when they adapt television things for a film, they inflate a television script and what is acceptable on a 24-inch set at home won't stand the big screen. So it's got to be conceived filmically." And much of what had been in place years earlier had now drifted out of configuration. "At one time the ideal casting people were interested. I know Vincent Price was interested in playing Scratchman... then we wanted Twiggy to play the girl... Now she's had a baby and I don't know if we could get her, but I don't think it would be difficult to get a good girl in it."

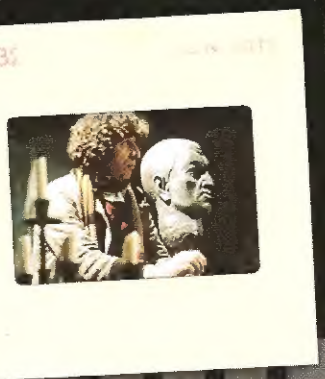
Hill's problem now was not having enough money for a spring 1979 shoot – so time had run out to shoot the movie before the option expired in October of that year. Shortly after Baker's return to England, London Management was able to confirm that, in terms of money, they had had James Hill's share for some time, and Baker's half was also now in place. But there was no time in which to make the film. The BBC was unsympathetic, since the team must have known Baker's commitments for the coming year. Furthermore, even with star and producer's funding – the budget still wasn't working. As Baker explained in DWM, "there was money around but never quite enough."

"I CAN'T PLAY THIS PART FOREVER – THE AUDIENCE DESERVE A CHANGE." **Tom Baker**

By now, industry interest in the film seemed to have disappeared, and the property was feeling distinctly cold. As Baker commented in his memoirs, "The script was completed and briefly it flickered towards realization before being blown out for lack of interest."

Ironically, given the combination of *Doctor Who* and scarecrows, James Hill had moved into the television field again, helming an adaptation of Barbara Euphan Todd's *Worzel Gummidge* character for Southern Television, with Jon Pertwee in the lead role.

On Friday 15 June 1979, one Roger Haskell of General Aviation in California wrote to the *Doctor Who* production office, offering his company's services in making the prospective movie. Responding to Haskell on Friday 13 July, ▶



▲ *Above: Sladen and Baker during happier times.*

▶ *Right: A tired Tom Baker contemplates his future in the role.*

▼ *The Doctor gets one over on the Daleks in a previously unseen photoshoot from 1979.* © Steven Scott/ scificollector.com

◀ Williams explained that his latest information on the subject was that the *Doctor Who* film had been "postponed indefinitely", and the best thing that the American could do would be to check on the situation again in six months.

Within months, Graham Williams had left the stresses and strains of an uncomfortable period at the helm of *Doctor Who* and his successor, John Nathan-Turner, started to plan out the 1980/81 season. In November 1979, one of Williams' last actions in his role as producer had been to make a trip to a convention in Los Angeles with Tom Baker, where the pair were warmly greeted by Stateside devotees. And it was at a similar event three months later that Ian Marter gave another group of fans the latest update on the project. "I haven't seen Tom for quite a few months now so I don't know what the situation is," he explained, "but as far as I know, it's really died a bit of a death and it doesn't look as though – at least in the form that we had it there – that it'll be made. Which is a shame, because the original idea was a very wonderful idea and I think it'd make a very good story. I have actually brought it with me... just in case somebody's looking around with a few dollars in their pocket."

By May 1980, other proposals for *Doctor Who* movies were being received in the wake of its new cult status in the USA. Paramount expressed an interest via Brain Eastman, who was championing another – or possibly the same – outline by Douglas Adams, who had served as script editor on the television series during 1979. In the meantime, Ian Marter's writing career had blossomed with his penning of several vivid *Doctor Who* novelisations, starting with *Doctor Who and the Ark in Space* published in 1977, articles for the *Sunday Times Magazine*, various projects under the pen-name 'Ian Don' and even an unmade *Doctor Who* serial which he had discussed with script editor Christopher H Bidmead in February 1980. Tragically, Ian Marter died in 1986 on his 42nd birthday following complications with his diabetic condition. James Hill's career continued with episodes of *CATS Eyes* and *Worzel Gummidge Down Under*, and he too died, passing on in October 1994 in London.

In the fanzine *Eye of Horus*, Tom Baker reminisced on his unmade movie commenting, "I remember thinking that it was wonderful but nobody else thinking it was wonderful, except Ian Marter who worked like a dog on it. Also James Hill."

It seems that the actor was well aware that people had not been enthusiastic about becoming involved with the script, as he told Richard Marson in Issue 92 of **DWM**, "I thought it would make a brilliant film, but then I would. Ian liked it too but apart from us very few people did." Responding to questions on his website in February 2004,

Baker confessed to having no memories of *Doctor Who Meets Scratchman*, adding "Sometimes I think that I'll trace a copy of the script – mine was lost years ago."

Sadly, *Doctor Who Meets Scratchman* was conceived at the wrong time for the movie industry and then failed to capitalise on the boom created in the wake of *Star Wars*. The notion of a horror film for all the family springing from a popular television series should have been a sure-fire success, but the correct combination of finance and time never came into alignment. Looking back on the events of the five years when the movie was a possibility, Ian Marter commented, "Our problem was not that we were asking for too much money, but that we weren't asking for nearly enough."

"IT'S DIED A BIT OF A DEATH, WHICH IS SAD AS THE IDEA WAS WONDERFUL..." Ian Marter